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Allegro.

Handwritten musical score for the opening of the *Allegro*, Spohr's Octet Op. 32. The score is written on 14 staves, with the first 8 staves representing the woodwinds and the last 6 staves representing the strings. The music is in G major and 2/4 time. The tempo is marked *Allegro.* The score includes various musical notations such as notes, rests, dynamics (*p*, *pp*, *f*, *sf*, *dimen.*), and articulation marks (accents, slurs). The woodwinds (flutes, oboes, clarinets, bassoons) play a melodic line, while the strings provide a rhythmic accompaniment. The score is a reproduction of an autograph manuscript.

The opening of the *Allegro*, Spohr's Octet Op. 32

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THE HISTORY OF MUSIC IN SOUND

General Editor: GERALD ABRAHAM

Vol. VIII: The Age of Beethoven (1790–1830)

Edited by GERALD ABRAHAM



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FOREWORD

ONE of the chief difficulties in the study of musical history is the lack of a sufficient number of specimens of music in accessible forms. Several attempts have been made to overcome it by the publication of collections of musical examples, but these solve only half the problem; the printed text of a musical composition is something very different from its actual sound, and the difference becomes more marked as we turn to earlier periods of history. Even the music of comparatively recent times—of the eighteenth century, for instance—is very frequently performed in a style that is far from a true reproduction of the composers' conception. The present *History of Music in Sound* has been devised as a more comprehensive attempt to solve this problem than any essayed hitherto: a series of gramophone records presenting compositions from the earliest times of which any music has survived (with specimens of the music of primitive and oriental peoples).

The *History* has been planned as a sound companion to the *New Oxford History of Music*. Each volume of records corresponds to a volume of the *New Oxford History* and has been planned by the same editor, with the help of an advisory committee consisting of his fellow-editors (Dom Anselm Hughes, Dr. E. J. Wellesz, Professor J. A. Westrup, and myself), Mr. John Horton representing the Ministry of Education, and Mr. Basil Lam, the artistic supervisor of the recordings. Further, each volume of records is accompanied by a handbook containing, in modern notation, the whole—or a substantial part—of each composition recorded, together with annotations, translations of all texts, and a short bibliography.

GERALD ABRAHAM

THE VOLUMES OF
THE HISTORY OF MUSIC IN SOUND
AND
THE NEW OXFORD HISTORY OF MUSIC

- I. ANCIENT AND ORIENTAL MUSIC
- II. EARLY MEDIEVAL MUSIC UP TO 1300
- III. ARS NOVA AND THE RENAISSANCE (c. 1300-1540)
- IV. THE AGE OF HUMANISM (1540-1630)
- V. OPERA AND CHURCH MUSIC (1630-1750)
- VI. THE GROWTH OF INSTRUMENTAL MUSIC (1630-1750)
- VII. THE SYMPHONIC OUTLOOK (1745-90)
- VIII. THE AGE OF BEETHOVEN (1790-1830)
- IX. ROMANTICISM (1830-90)
- X. MODERN MUSIC (1890-1950)

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The gramophone records, issued by the Gramophone Company (H.M.V.), have the following serial numbers:

Long-playing records: HLP 20, HLP 21, and HLPS 22

78 r.p.m. records: HMS 82–92.

Detailed references will be found at the head of each section in the handbook.

INTRODUCTION

By GERALD ABRAHAM

THE pattern of *The History of Music in Sound* inevitably changes as it approaches modern times; the greatest works of the periods covered by the last three volumes have been recorded again and again. Even in Volume VII the two supreme masters of the period, Haydn and Mozart, are represented by relatively unfamiliar music of kinds needed to *complete* the picture of music at that time in most people's minds; everyone is familiar with the foreground. The same considerations bore even more strongly on the choice of pieces for the present volume. However paradoxical it may seem to offer under the title 'The Age of Beethoven' a volume of gramophone records not containing one piece by him, it would have been foolish to devote even a single 78 r.p.m. side to a master already recorded so copiously. What the student and the inquiring music-lover need to know is the *other* music of Beethoven's day, the musical background to Beethoven. This is the age of Beethoven as Beethoven himself heard it.

Even Beethoven's greatest contemporary is represented only by one song, by no means one of his finest. But Schubert, too, is very easily available elsewhere. The special interest of his 'Nachtgesang' lies in the comparison with Zumsteeg's setting of the same words. More correctly: the Zumsteeg piece was chosen to illustrate the work of an outstanding *Lied* composer of the late eighteenth century, and the Schubert was put beside it as an instructive contrast—'a tiny piece, but Schubertian in every trait' (as Richard Capell wrote).

Orchestral music, as such, disappears from the *History* with this volume. To have included, say, a Spohr and a Clementi symphony or typical movements from them would have entailed considerable enlargement of the volume without conveying a more accurate impression of the power of either as an instrumental composer than one gets from the former's chamber music or the latter's piano sonatas. On the other hand, it seemed worthwhile to present two well-known piano pieces by John Field in their original form as chamber music. Choral music also has been regretfully omitted.

The most serious gaps in the average listener's actual experience of historic music are probably operatic, and nearly half the volume is devoted to specimens of French, German, and Italian opera by Cherubini, Spontini, Méhul, Spohr, Weber, and Rossini. The *Lied* of the period is represented by Loewe as well as Zumsteeg and Schubert, chamber music by Spohr, Field, and Prince Louis Ferdinand of Prussia, piano music by Hummel, Clementi, Dussek, and Tomášek.

Some of this music—perhaps more than he expects—will strike the listener not merely as belonging to the age of Beethoven but as akin to it in feeling. It is

INTRODUCTION

natural, and not wrong, to seek for explanations in terms of personal influence, but we should at the same time remember that every age has its spirit and style, and that—his genius apart—Beethoven's style was, till the last period, very much the style of his age, his spirit unique in its power rather than in its nature.

The medallion on the cover is taken from the picture by Chalon of Grisi as Desdemona in Rossini's *Otello*, and is reproduced by courtesy of the Covent Garden Trust.

FRENCH OPERA

Duet: ME SÉPARER DE MON ÉPOUX?
from LES DEUX JOURNÉES (Cherubini)

Constance: Me séparer de mon époux?

Armand: Songe aux maux qui nous environnent, ils sont affreux.

Constance: Je les braverais tous.

Armand: D'un ennemi puissant redoute le courroux.

Quels moyens aurais-tu pour éviter ses coups?

Constance: Ceux que l'hymen et l'amour donnent.

Armand: Crains tout!

Constance: Je ne crains que pour toi.

Armand: N'expose pas tes jours, conserve les pour moi!

Constance: Non! non! dût-il m'en coûter la vie,

Ex. 1
(1)

Allegro ad libitum

CONSTANCE

Je ne t'a-bandon-ne-rai pas, non je ne t'a-bandon-ne-rai

Allegro

Strings

(Vas.)

a tempo

Wood-Wind & Horns

Ob.

Cl.

Hns. à 2

f Fag à 2

pas!

Tu m'ap-par-

a tempo

(Vns. unis.)

f

sf

sf

sf

FRENCH OPERA

-tiens et je dé-fi-e que l'on t'ar-ra-che de mes bras!

Non! non! je ne te quitte pas!
 Dût-il m'en coûter la vie,
 Je ne t'abandonnerai pas.
 Que la puissance et la vengeance
 Redouble de fureur,
 Jamais Constance de ton absence
 Ne supportera la douleur.

Armand: O moitié de ma vie, laisse moi fuir, et ne t'expose pas.
Constance: Non, non, non! Dût-il m'en coûter la vie

(11)

CONSTANCE

Je ne t'a-bandon-ne-rai pas, non je ne t'a-bandon-ne-rai

Strings *p*

FRENCH OPERA

Ob.
Cl.

Fag.

sf *p* *p* *sf* *p* *p* *sf* *p* *p*

Hns

p *sf* *p* *sf* *p* *p* *sf* *p* *p*

Non, non,

ARMAND

8

ô moi-tié de ma vi - e laisse moi fuir, laisse moi fuir et

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

non, non, non, dut-il m'en cou - ter la vi - - e

ne t'ex - po - se pas, non, non,

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

TRANSLATION

Constance: Part from my husband?

Armand: Think of the dangers surrounding us; they're frightful.

Constance: I'd face them all.

Armand: You have to fear the rage of a powerful enemy. How would you escape his blows?

Constance: By the means given me by love and marriage.

Armand: Fear everything!

Constance: I'm afraid only for you.

Armand: Don't risk yourself; save yourself for my sake!

Constance: No, no! Even though it cost my life, I won't abandon you. You belong to me and I defy anyone to tear you from my arms. No, no, I won't leave you. Though it cost my life, I won't abandon you. Let power and vengeance double their fury, Constance will never bear the grief of separation.

Armand: O half of my very life, let me fly; don't expose yourself.

Constance: Even though it cost my life, &c. *Armand*: O half of my life, &c.

ONE example from *opéra comique* on a 'rescue' subject has already been given (see Handbook VII, p. 27). The Revolution gave an enormous fillip to the popularity of the 'rescue opera' and most of the 'Conservatoire composers', Méhul, Lesueur, Berton, Catel, and the rest—the Paris Conservatoire, established by the National Convention in 1795, was itself a by-product of the Revolution—cultivated it with success. But the greatest of all the 'Conservatoire composers' was an Italian, Luigi Cherubini (1760–1842), who had then lived in Paris only a few years, though he was to spend the rest of his life there. His most successful opera, the three-act *Les deux journées*, produced at the Théâtre Feydeau, Paris, on 16 January 1800, is a setting of a libretto by J. N. Bouilly—whose *Léonore, ou L'amour conjugal*, set by Pierre Gaveaux and produced at the same theatre two years earlier, is the basis of Beethoven's opera. Both *Les deux journées* and *Leonore-Fidelio* are 'rescue operas' (with spoken dialogue) which any contemporary audience must have recognized as based on contemporary subjects, whatever the pretended transposition to an earlier century or another country; conjugal love is important in both. There can be no doubt that the two Viennese productions of *Les deux journées* in 1802 influenced Beethoven in his own choice of subject; he considered the libretto one of the two best opera-libretti in existence—*La Vestale* being the other—and his admiration of Cherubini's music is well known.

The plot of *Les deux journées* is concerned with the two-day attempt of the Comte Armand, one of the leaders of the Paris Parliament, and his wife Constance, to escape from the vengeance of Mazarin in 1647. All the exits from Paris are guarded by Mazarin's troops but the pair are saved by the ingenuity and devotion of a water-carrier (whence the common alternative title of the

FRENCH OPERA

opera in England and Germany). This duet occurs near the beginning of Act I. After a recitative dialogue, effecting the always difficult transition in serious *opéra comique* from spoken dialogue to the emotional plane of music, the number consists of two sections each opening with Constance's great phrase, 'Je ne t'abandonnerai pas, non, non, je ne t'abandonnerai pas!' (The openings of the two sections are quoted as (i) and (ii) above.) The first is a solo for Constance, in which Armand joins only towards the end; the second is a true duet, firmly held together by the quasi-*ostinato* violin figure (which is sometimes worked up in 'Neapolitan' crescendi).

Vocal scores of *Les deux journées* are published by Boosey, Peters, and Universal Edition.

HLP 20

HMS 82

Side I Ensemble: NON! NON! L'ÉTERNEL QUE J'OFFENSE, Side 2
Band 2 from JOSEPH (Méhul)

Ex 2
(i)

The musical score is for the ensemble piece 'Non! Non! L'éternel que j'offense' from the opera *Joseph* by Méhul. It is in 2/4 time and B-flat major. The tempo is marked *Allegro*. The score includes parts for Wood-Wind (Flute à 2, Clarinet à 2, Bassoon à 2), Strings (Violins, Violas, Cellos, Double Basses), and a vocal part for SIMÉON. The woodwinds enter with a melody in the first measure, marked *mf*. The strings provide a rhythmic accompaniment, starting with a *p* dynamic. The vocal part enters in the second measure with the lyrics 'Non! Non! l'Éternel que j'offense, m'ac-'. The score features various dynamics including *mf*, *f*, and *p*, as well as crescendi and decrescendi markings. The key signature has two flats (B-flat and E-flat).

FRENCH OPERA

Fl
mf

- ca - - ble, m'ac-ca - - ble du poids d' mes maux,

p

f

p

f

p

Et sur mon front dans sa vengeance
Son doigt divin traça ces mots :
Mortels, fuyez un misérable,
Il n'a plus de parents, d'amis,
Des bras d'un père inconsolable
Il ravit le plus tendre fils.

(11)

Wood-
Wind

Fl.

Cl

dolce

(+ Fag. & vcl lower)

REUBEN
AND
NAHTALI

O Si-mé-on! Mal-heu-reux frè-re!

THE
BROTHERS

O Si-mé-on! Mal-heu-reux

Strings

col gves

FRENCH OPERA

Fl. I
Cl. I *p*

Cal-me cette af-freu-se dou-leur, Cal-me

Cal - - me cette af-freu-se dou-leur,

frè-re!

Siméon: Comment rendre un fils à son père?

Les frères: Quand tu parles de notre père,
Tu nous déchires le cœur!

Siméon: Quand pour apaiser ma souffrance
Je cours embrasser mes enfants,
De Dieu la terrible puissance
Me suit dans leurs bras caressants.
Malgré leur naïve innocence
Je sens redoubler mon effroi,
Je lis aux traits de leur enfance,
Qu'ils seront ingrats comme moi!

Les frères: Console toi, malheureux frère,
[Ah, songe à nous, songe à ton père!]

Siméon: Je suis puni par le Seigneur;
Sur moi pèse son bras vengeur!

Les frères: Console toi, malheureux frère!
Ah, songe à nous, songe à ton père!
Ton désespoir et ta douleur
Doivent apaiser le Seigneur.

Siméon: Je suis maudit par le Seigneur.

TRANSLATION

Simeon: No, no. The Eternal God, against whom I have offended, overwhelms me with the weight of my woes. In vengeance, His divine finger has traced on my brow these words: 'Mortals, shun this

wretch; he has no longer kindred or friends; he tore the most loving of sons from an inconsolable father's arms'.

Reuben, Naphtali, and the other brothers: O Simeon! Unhappy brother, do not give way to this frightful grief!

Simeon: How can I return a son to his father?

The brothers: When you speak of our father, you rend our hearts.

Simeon: When I hasten to embrace my children, to relieve my pain, God's dreadful power follows me in their loving arms. Despite their innocence, my fears are doubled; I read in their childish faces that they will be thankless even as I have been thankless.

The brothers: Be comforted, unhappy brother.

Simeon: I am punished by the Lord; his avenging arm bears me down.

The brothers: Be comforted, unhappy brother! Think of us; think of your father. Your despair and grief must surely appease the Lord.

Simeon: The Lord has set his curse upon me.

A DISCIPLE of Gluck, Méhul (1763-1817) was most successful in the serious forms of so-called *opéra comique*, and his masterpiece *Joseph*—though produced at the Théâtre de l'Opéra-Comique because of its spoken dialogue—was announced as a 'drame en trois actes, mêlé de chant'. The subject was suggested to the composer by Baour-Lormian's tragedy *Omasis, ou Joseph en Égypte* (produced 13 September 1806); he challenged Alexandre Duval, who had spoken disparagingly of this play, to write an opera libretto on the same story and Duval produced the 'book' in a fortnight. Méhul quickly completed the score, the production was put in hand at once, and the work was performed on 17 February 1807. The music immediately made a deep impression—as it afterwards did on musicians as diverse as Weber, Berlioz, and Wagner—but the feebleness of the libretto and the almost completely male cast have always handicapped it.

The ensemble recorded here in a slightly cut form occurs near the beginning of Act I. The scene is Joseph's palace at Memphis. Simeon and the other brothers enter, seeking audience of 'Cleophas' (the name by which Joseph is known in Egypt). Simeon thinks with bitter remorse of the brother long ago sold into Egypt; Reuben and Naphtali try to console him. (Incidentally, the first Reuben was the composer Pierre Gaveaux (see page 14).)

Vocal scores of *Joseph* are published by Breitkopf, Litolf, and Peters.

FRENCH OPERA

HLP 20 Recitative and Air: SUR CET AUTEL SACRÉ and HMS 83
 Side I IMPITOYABLES DIEUX, from LA VESTALE (Spontini) Side 3
 Band 3

Sur cet autel sacré, que ma douleur assiège,
 Je porte en frémissant une main sacrilège.
 Mon aspect odieux fait pâlir la flamme immortelle;
 Vesta ne reçoit point mes vœux et je sens
 Que son bras me repousse loin d'elle.
 Eh bien, fils de Vénus, à tes vœux je me rends.

Ex 3
 (1)

Prestissimo

JULIA

Où vais je, ô ciel!

Strings

Vn I

Hns II

Vas.

D.B.

Crilli (+Fag)

Et quel dé-li-re s'est em-pa-

-ré de tous mes sens!

FRENCH OPERA

Un pouvoir invincible à ma perte conspire;
 Il m'entraîne, il me presse. Arrête,
 Il en est temps; la mort est sous tes pas, la foudre
 est sur ta tête.

Licinius est là! Quoi, je puis le revoir, l'entendre, lui parler, et la crainte m'arrête?
 (*Avec emportement*) Non, je n'hésite plus; l'amour, le désespoir usurpent dans mon
 cœur une entière puissance.

(ii)

Presto assai (sempre agitato)

Wood-
Wind
&
Horns

mf Trpts. Ob. & Cl. I
 mf Trb. Hns. Ob. & Cl. II
 mf Timp. Fag.

JULIA

Presto assai (sempre agitato)

Im - pi - toy -

Strings

mf

- a - bles Dieux sus - pen -

FRENCH OPERA

-dez, sus - pen - dez la ven - gean - ce

Que le bienfait de sa présence
 Enchanter un seul moment ces lieux,
 Et Julia soumise à votre loi sévère
 Abandonne à votre colère
 Le reste infortuné de ses jours odieux.
 Impitoyables Dieux, etc.

TRANSLATION

On this holy altar, polluted by my grief, shuddering I lay my sacrilegious hand.
 My hateful aspect dims the undying flame. Vesta rejects my vows and I feel her
 arm repulse me far from her. Ah well, O son of Venus, my vows shall be to you.

O heaven, where am I going and what madness has mastered my senses? Some
 invincible power plots my destruction; it draws me, presses me on. Stop, there
 is time; death is under thy feet, the thunderbolt on thy head.

Licinius is there! What! It is in my power to see him again, hear him, speak to
 him, yet fear stops me? (*Rapturously*) No, I hesitate no longer; love and despair
 have quite overmastered my heart.

Pitiless gods, delay your vengeance so that for just a moment the benison of his
 presence may rest upon this place, and Julia—submitting to your harsh law—
 surrender the unhappy remnant of her hateful days to your anger.

THE Neapolitan-trained Gasparo Spontini (1774–1851) spent only seventeen
 years in Paris (1803–20), but they were the years in which he formed his style
 and wrote the masterpieces (*Vestale*, *Cortez*, and *Olympie*) which are the proto-
 types of nineteenth-century ‘grand opera’: *Guillaume Tell*, *La Juive*, *Rienzi*, and
 the works of Meyerbeer. On his arrival in France, Spontini underwent an over-
 whelming artistic experience, the hearing of Gluck’s *Alceste* and both the

FRENCH OPERA

Iphigénies; he abandoned his light Neapolitan style and composed in 1805 a Gluckian *tragédie lyrique*, *La Vestale*, a setting of a fine libretto by Étienne de Jouy which had been rejected by Boieldieu, Méhul, and Cherubini in turn. Spontini had won the favour of the Empress Josephine, to whom *La Vestale* is dedicated, and then of Napoleon himself, and it was only because of the Imperial patronage that he was able to overcome obstruction and downright hostility—some of it aroused by his numerous rewritings during rehearsal—and see his work triumphantly staged at the Opéra on 16 December 1807.

Spontini was the 'Empire' composer *par excellence*. He treats classical and military subjects in a lofty Gluckian style but with more emphasis on erotic passion and a marked 'sensational' tendency to build up masses of sound in triumphal marches, finales, and other suitable passages, sometimes with the aid of stage-bands. (Spontini's contemporaries considered him an unprecedently noisy composer.) The plot of *La Vestale* hinges on the guilty love of Julia, who has been made a Vestal Virgin against her will, for Licinius, a young Roman general who has just returned in triumph from a campaign against the Gauls. In the Second Act, set in the Temple of Vesta, after a ceremony at the altar Julia is left alone to tend the sacred flame, knowing that Licinius will soon come to her.

Modern vocal scores of *La Vestale* are published by Ricordi and Costallat. A miniature full score of the complete opera is published by Ricordi.

HLP 20
Side 1
Band 4

GERMAN OPERA

HMS 83
Side 4

Excerpt from FINALE of ACT I, JESSONDA (Spohr)

Ex. 4
(1)

Andante

NADORI

So wie das Rohr zer - brach, das

Strings

pp

Timp.

GERMAN OPERA

Lin - nen-tuch zer - riss, der Flam - men Licht ver - ging, ver -

- geh', nach heil' - gem Brauch, dein Le - ben auch.

Nadori: Sobald aus Meeresfluten
Der nächste Morgen steigt,
Sollst du in Feuersgluten . .

(Nadori erhebt den Blick, sieht die Schwestern und verstummt. Sein sich nach und nach verklärendes Gesicht zeigt den Eindruck, den weibliche Schönheit, zum ersten Mal von ihm erblickt, auf ihn macht. Amazili betrachtet ihn mit Teilnahme.)

Amazili: Der wilde Redner schweigt;

Jessonda (sanft): Soll ich in Feuersgluten . .

Amazili: Ob Mitleid ihn erweicht?

(11)

(awaking from the contemplation in which he has been sunk)
Allegro vivace

NADORI: Ja? das, das ist Frau - en -

Strings: *pizz.*

GERMAN OPERA

Wood-Wind & Horns

Ob.

Hns. *mf*

Fag.

Ob. I

8 -schö - ne, die nie Ge - se - he - ne!

mf

Fl. I *mf*

Ob. II

colla parte *a tempo*

8 Heil mir! Heil mir! Nein, weh mir! weh!

ritard. *a tempo*

colla parte *a tempo*

Vas. *p*

D. B. arco

The musical score is arranged in systems. The first system shows the Wood-Wind & Horns section with parts for Oboe (Ob.), Horns (Hns.), Bassoon (Fag.), and Oboe I (Ob. I). The second system features a vocal line with the lyrics "-schö - ne, die nie Ge - se - he - ne!" and a piano accompaniment marked *mf*. The third system includes parts for Flute I (Fl. I), Oboe II (Ob. II), and a vocal line with the lyrics "Heil mir! Heil mir! Nein, weh mir! weh!". The fourth system continues the vocal line and includes parts for Violoncello/Double Bass (Vas.) and Double Bass/Arco (D. B. arco). The score includes various musical notations such as dynamics (*mf*, *p*), articulation (*colla parte*), and tempo markings (*a tempo*, *ritard.*).

(Jessonda und Amazili stehen auf und betrachten Nadori mit Verwunderung und Teilnahme.)

Sie lockt wie Silbertöne,
 Sie flammt wie Blitzes Macht!
 Bin ich erwacht
 Aus dumpfer Nacht
 Zum göttlichen Leben?
 Und um mich schweben,
 Ein bluhender Kranz,
 Lächelnde Peris
 Im himmlischen Glanz.

Jessonda und Amazili: Daß sich Mild' und Pflicht vermähle,
 An dem Himmel seiner Seele
 Wallt empor der Wehmut Hauch
 Wie ein stiller Opferrauch.

Amazili (zu Jessonda): Der als Todesbot' erschien,
 Fühlet, liebt auch der Brahmin?
(Nadri hat Letzteres gehört.)

Nadri (heftig): Ich Brahmin?
(mit gepreßter Stimme)

Ich Brahmin! Weh! Meine Pflicht!
 Fühlen, lieben darf ich nicht!
(sich zu fassen suchend)
 Hört, was Brama durch mich spricht:
 'Sobald aus Meeresfluten
 Der nächste Morgen steigt,
 Sollst du in Feuersgluten . . .'

(Amazili nähert sich ihm mit flehender Gebärde; er verstummt wieder.)

Sind das Lippen oder Rosen?
 Erde, reichst du solchen Glanz?
 Und ich soll in Flammen stoßen,
 Was erblüht in Lebensglanz?

GERMAN OPERA

(iii)

*Larghetto*¹

Wood-Wind & Horns

Cl.

Hns.

f *p* *f* *dim.* *f* *dim.* *Hns.*

JESSONDA AND AMIZILI

f *p* *f* *dim.* *mezza voce*

Rei - che, herr - li - che Na - tur! Herr - li - che Na - tur! Auf der

Strings

f *p* *f* *p* *f* *pp*

Horns

pp

mezza voce Auf der gro - ssen Wel - ten - flur Lässt du Herz -

gro - ssen Wel - ten - flur Lässt du Her - zen sich be - geg - nen,

NADORI

Indes Tempels öde Hal - len fest gebannt mit Seel' und Leib konnt'ich

¹ Bars 4-15 of the *Larghetto* have been cut in the 78 r.p.m. version.

Jessonda und Amazili:

Herzen, die dich freudig segnen,
Findend deiner Liebe Spur.
Reiche, herrliche Natur!

Du läßt Herzen sich begegnen,

Herzen, die dich freudig segnen,
Findend deiner Liebe Spur.

Nadori:

Könnt' ich nur Gebete lallen,
Sah' ich nimmer dich, o Weib!
Die Wolk', umnachtend den Männergeist,
zerreißt!
Die lange schiefen,
Aus Seelentiefen
Aufbrausen Gefühle gleich Feuerbächen
In grünenden, blühenden Lebensflächen;
Hin strömen sie
In Harmonie.

TRANSLATION

Nadori: As the reed broke, the linen tore, and the flames went out, so (according to sacred custom) your life shall go out. When tomorrow's sun rises from the waves, you must go into the fiery furnace. . . . (*Nadori raises his eyes, sees the sisters and falls silent. His gradually transfigured face shows the impression made on him by female beauty seen by him for the first time. Amazili gazes on him compassionately.*)

Amazili: The wild speaker falls silent;

Jessonda: Must I go into the fiery furnace. . . .

Amazili: Perhaps pity is weakening him?

Nadori (awakening from the contemplation in which he has been sunk): Yes, that is womanly beauty—something I had never seen! What fortune! No, what misfortune! (*Jessonda and Amazili stand up and gaze on Nadori with surprise and compassion.*) She draws me like silvery music; she burns as with the power of lightning. Have I awakened from torpid night to divine day? And about me float smiling peris in heavenly splendour.

Jessonda and Amazili: A breath of melancholy flies up to the heaven of his soul, like the smoke from a sacrifice, wedding mildness and duty.

Amazili (to Jessonda): Does the Brahmin who appeared as Death's messenger feel and love, too?

Nadori (violently): I, Brahmin? (*with smothered voice*) I, Brahmin! Alas! My duty! I must not feel or love. (*Trying to pull himself together.*) Hear what Brahma says through me: 'When tomorrow's sun rises from the waves, you must go into the fiery furnace. . . .' (*Amazili approaches him with imploring gestures; he breaks off.*) Are those lips or roses? Earth, givest thou such splendour? And I am to thrust into the flames that which blooms in such splendour of life?

Jessonda and Amazili: Rich, glorious nature! In this great world thou allowest hearts to beat in unison, hearts that joyfully bless thee, finding the traces of thy love.

Nadori: Rooted soul and body in the temple's barren halls, I could only babble prayers. I never saw thee, o woman! The cloud about my spirit is rent! Long sleeping feelings rush up from the depths of my soul like streams of fire in green, flowering plains of life. Thither they flow in harmony.

THE roots of German romantic opera were in *Singspiel* (see Handbook VII, pages 22–25), which was soon romanticized and made serious just as *opéra comique* was. Specifically Teutonic elements appeared in the music (e.g. Papageno's songs in *Die Zauberflöte*). But it was the emotional and intellectual climate generated by the anti-Napoleonic War of Liberation that fostered the real maturity of the genre. Its first great success was Weber's *Freischütz* (1821), the most romantic and most Germanic of *Singspiele*, but *Freischütz* had been preceded by such works as E. T. A. Hoffmann's *Undine* and Spohr's *Faust* (both 1816). All these operas have spoken dialogue and are therefore technically *Singspiele*, but *Undine* was styled *Zauberoper* (magical opera) and *Faust*, *romantische Oper*. Both are marked by longish 'through-composed' passages (cf. 'Leise, leise' and the Wolfsschlucht scene in *Freischütz*) and by themes which recur at various points throughout each score (embryonic *Leitmotive*): characteristic features of 'romantic opera'.

Spohr's *Jessonda* (produced at Cassel on 28 July 1823) has recitative instead of spoken dialogue and many of the numbers run into each other with no break in the music. The subject is not German, but exoticism is also characteristic of romanticism. And the musical idiom—the chromatic harmony, the rising chromatic appoggiaturas of the melody, the plastic shapes of figuration—is that of the Romantic Age. When Nadori comes forward at the beginning of the recorded excerpt, to announce imminent death to Jessonda, Spohr uses precisely the same means of creating tension (notably the drum rhythm) as the mature Wagner was to use thirty years later when Brünnhilde announces imminent death to Siegmund in the Second Act of *Die Walküre*. When Amazili wonders 'ob Mitleid ihn erweicht?', Spohr sets 'ihn erweicht?' to the universal 'questioning motive' of romantic music, and the quasi-polyphony at 'Heil mir!' foreshadows that of *Die Meistersinger*.

The action of *Jessonda*, based on Lemierre's play *La Veuve de Malabar*, has a certain similarity to that of *La Vestale*; both are variations on the still popular 'rescue' theme. The scene is sixteenth-century Goa. The Indian girl Jessonda has been torn from her lover, the Portuguese general Tristan d'Acunha, and forcibly married to an elderly rajah. Now her husband has died and she must mount the funeral pyre. In this excerpt from the finale of Act I, the young Brahmin Nadori, the 'messenger of death' comes, according to custom, to announce her fate. He finds her with her sister Amazili and, overwhelmed by their beauty, stops short in the middle of his message. (Chromatic harmonies modulating temporarily to B flat suggest the melting of his asceticism.) Ultimately, moved by his love for Amazili, he helps Tristan and the Portuguese to rescue Jessonda.

A modern full score of *Jessonda* is published by Peters, who also issue a vocal score.

GERMAN OPERA

HLP 20
Side II
Band I

Scena and Aria: WO BERG' ICH MICH?
from EURYANTHE (Weber)

HMS 84
Sides 5 and 6

Ex. 5
(1)

Allegro con fuoco

Wood-Wind

Ob.

f Cl.

Fag

Horns & Timpani

Allegro con fuoco

Vns. unis

ff

Vas.

ff

Strings

D.B.

Obs.

Cls

III & IV

Vn I

Vn. II

Vas.

Celli

GERMAN OPERA

I & II

di-mi-nu-en-do

p

Lysiart: Wo berg' ich mich? wo fänd' ich Fassung wieder?
 Ha! toller Frevelwahn, du warst es ja,
 Der sie als leichte Beute sah!
 Ihr Felsen stürzt auf mich hernieder,
 Du Wiederhall ruf' nicht das Ach
 Des hoffnungslosen Strebens nach!
 Nie wird sie mein! O ew'ger Qualen Hyder!

(ii)

Andante con moto

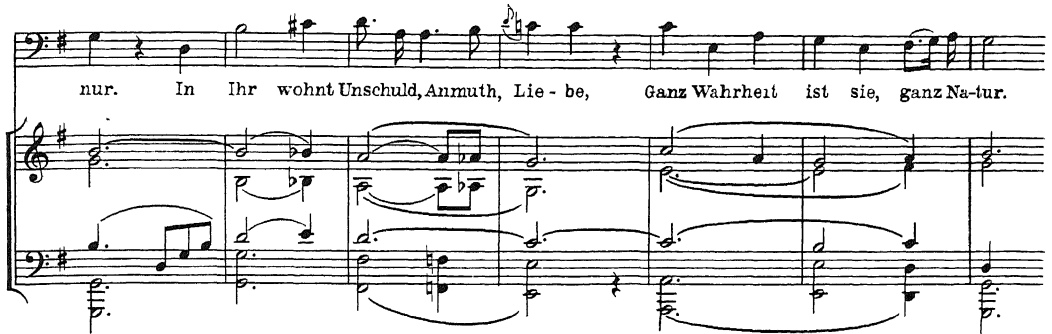
LYSIART

Schweigt glüh'nden Sehnsens wilde Trie-be, Ihr Au-ge sucht den Him-mel

Strings

dolce

GERMAN OPERA



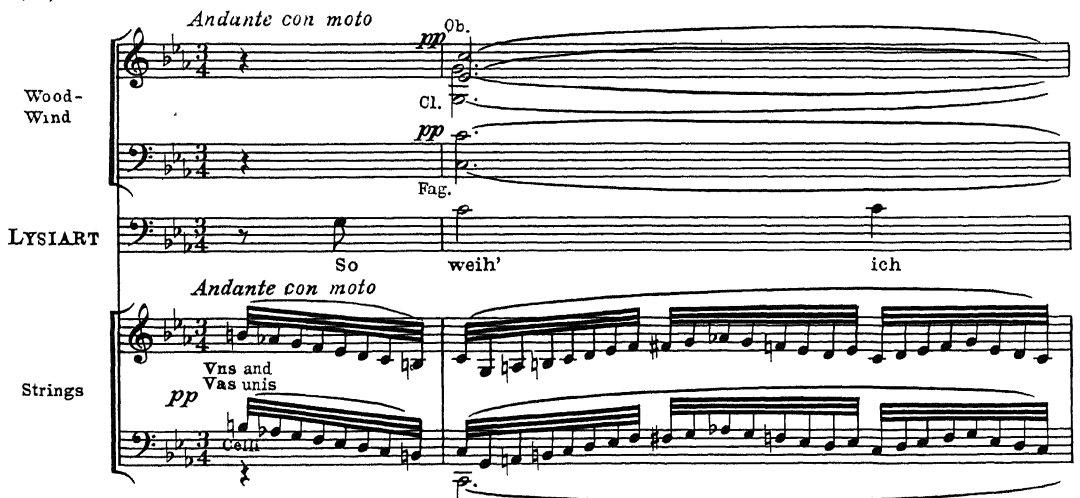
nur. In Ihr wohnt Unschuld, Anmuth, Lie - be, Ganz Wahrheit ist sie, ganz Na-tur.

Was soll mir ferner Gut und Land!
Die Welt ist arm und öde ohne sie!
Mein ihre Huld? mein wird sie nie!
Vergiß Unseliger! entflieh'!
Sie liebt ihn!

(Side 6 of 78 r.p.m.
version)

Und er sollte leben?
Ich schmachkend beben?
Im Staube Sieg ihm zugesteh'n?
O nein! er darf nicht leben,
Ich mord' ihn unter tausend Weh'n!
Doch Hölle, du kannst sie mir auch nicht geben,
Sie liebt ihn, ich muß untergeh'n!

(iii)



Andante con moto

Wood-Wind

Ob.

Cl.

Fag.

LYSIART

So weih' ich

Andante con moto

Strings

pp

Vas and
Vas unis

GERMAN OPERA

The musical score is written for a German opera. It consists of two systems of staves. The first system has four staves: a vocal line (soprano/contralto), a piano accompaniment (right and left hands), and a bass line. The vocal line has the lyrics "mich den Rach - - - - - ge -". The piano accompaniment features a prominent, rapid sixteenth-note pattern in the right hand, with a forte (*f*) dynamic marking. The second system also has four staves, with the vocal line continuing the lyrics "- wal - - - - - ten, [sie]". The piano accompaniment continues the rapid sixteenth-note pattern, with a mezzo-forte (*mf*) dynamic marking. The bass line provides a steady accompaniment.

Sie locken mich zu schwarzer Tat!
Geworfen ist des Unheils Saat,
Der Todeskeim muß sich entfalten.

GERMAN OPERA

(iv)

Vivace feroce

Bassoons

Horns

LYSIART

Vivace feroce

Strings

Zer-trümm're, zer-trümm're, schö - nes Bild! zer-trümm're, zer-

-trümm're, schö - - nes Bild! fort! letzter, sü - sser Schmerz.

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Nur sein Verderben füllt die [sturmbewegte] Brust.

TRANSLATION

Where can I hide? where pull myself together? Ha! 'twas wanton fancy that saw her as an easy prey! Fall on me, O cliffs; Echo, do not mock me with the repetition of my cry of hopeless longing! She will never be mine! O Hydra of eternal torments!

Be still, wild pangs of burning longing; her eye looks only to Heaven. In her dwells innocence, sweetness, love; she is all truth and nature. What, any more, are lands and property to me! The world is poor and bare without her! Mine her favours? She will never be mine! Forget, unhappy man! Flee! She loves him!

And he is to live? I to quiver with longing? In the dust to concede him the victory? Oh no! he shall not live. I'll kill him with a thousand agonies! Yet Hell itself cannot give her to me; she loves him; I am lost.

So I dedicate myself to the powers of vengeance that beckon me to deeds of darkness. The seed of harm is sown; the bud of death must unfold.

Shatter in pieces, fair picture! away, last sweet pain! Only thought of his ruin fills my [storm-tossed] breast.

IN *Euryanthe*, produced at the Kärntnertor Theatre, Vienna, on 25 October 1823, Weber went even further than Spohr had done in *Jessonda* in achieving continuity of texture. The 'numbers' remain but there is no break in the music of each act. This is no *Singspiel*—it is Weber's only opera with no spoken dialogue—but a *grosse romantische Oper*, as the composer himself styled it. The unity of the music is heightened by free use of thematic reminiscences; the villainess Eglantine (the prototype of Ortrud in *Lohengrin*) even has a personal theme, suggested by her snakelike character, which reappears in modified forms or is used for passage-work almost like one of Wagner's *Leitmotive* of thirty years later. Even single numbers, such as this tremendous monologue of the villain Lysiart, are sometimes developed at great length and in freedom from formal conventions. Everything is plastic—the figuration, the phrase-structure (observe the 3- and 6-bar phrases of (i) and (ii)). The expressive role of the orchestra is more important than perhaps in any earlier opera.

The subject of *Euryanthe* is based on the thirteenth-century French *Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie*, whose heroine suffers from a trick like that played on Imogen in *Cymbeline*. A German translation of the original story was published in the second volume of Friedrich Schlegel's *Sammlung romantischer Dichtungen des Mittelalters* (Leipzig, 1804); it was made by Helmina von Chezy and when in 1821 Weber was commissioned to compose an opera for Vienna and he turned to this celebrated blue-stocking with a request for a libretto, she offered *Euryanthe* among other subjects. Its romantic chivalry at once appealed to him. Frau von Chezy's libretto has been

abused probably more than any other in the history of opera; its absurdities have sadly handicapped the masterly score; but Weber himself played a considerable part in its preparation and he, not the librettist, was directly responsible for some of the worst absurdities.

This 'scena and aria' which opens the Second Act is set in the garden of the castle at Nevers at night. Lysiart, who has been sent to fetch Euryanthe to the royal court, rushes out (i) half-crazy with despair as he realizes that her seduction is impossible. (It is not till the piece is over that he learns from Eglantine how he can *pretend* he has seduced her.) He expresses in turn his humiliation, his genuine adoration of Euryanthe (ii), his hatred of Adolar to whom she is betrothed, his solemn dedication to revenge (iii)—based on the 'Prayer during Battle', Op. 41, No. 1, from the *Leyer und Schwert* cycle of 1814 for voice and piano), and the very madness of hate.

Modern vocal scores of *Euryanthe* are published by Breitkopf, Litolf, Novello, Peters, and Universal Edition.

HLP 20
Side II
Band 2

ITALIAN OPERA

HMS 85
Sides 7 and 8

CANZONE DEL GONDOLIER and ASSISA A' PIÈ
D'UN SALICE from OTELLO (Rossini)

Ex. 7¹
(i)

GONDOLIER

Nes-sun maggior do-lo-re, nes-sun maggior do-lo-re
che ri-cor-dar-si del tempo fe-li-ce nell-a mi-se-ria,
che ri-cor-dar-si del temp-o fe-li-ce nell-a mi-se-ria.

[*Desdemona (alzasi e si avvicina alla finestra)*: Ah come infino al core giungon que' dolci accenti! Chi sei, che così canti? Ah tu rammenti lo stato mio crudele!

Emilia: È il gondoliero, che cantando inganna il cammin sulla placida Laguna, pensando ai figli, mentre il ciel s'imbruna.

Desdemona: Oh lui felice! almen ritorna al seno, dopo i travagli, di colei ch'egli ama: io più tornarvi — no, non potrò.

Emilia: (Che miro! s'accresce il suo dolor . . .)

¹ The gondolier's song and the dialogue in square brackets have not been recorded in the 78 r.p.m. version.

ITALIAN OPERA

Desdemona: Isaura! Isaura!

Emilia: (Essa l'amica appella, che, all' Africa involata, a lei vicino qui crebbe, e qui morì . . .)

Desdemona: Infelice tu fosti al par di me; ma or tu riposi in pace . . .

Emilia: (Oh quanto è ver che ratti a un cor oppresso si riducon gli affanni!)

Desdemona: Oh tu del mio dolor dolce strumento, io ti riprendo ancora; e unisco al mesto canto i sospiri d'Isaura ed il mio pianto.]

(ii)

Adagio

Harp

DESDEMONA

As - si - sa a' piè d'un sa - lice, im - mer - sa nel do - lo - re già -

Strings

(DB tac.)

- cea tra - fit - ta I - sau - ra dal più crude - le a - mo - re;

ITALIAN OPERA

Wood-Wind

Cl I
p
Fag.
p

Vas. div
Celli
DB pizz

Celli
& DB pizz

Wood-Wind
& Horns

Fl I.
Hns
Fag

arco

l'au - ra frai ra-mi fle-bi-le ne ri - pe-te - va il suon.

ITALIAN OPERA

I ruscelletti limpidi
Ai caldi suoi sospiri
Il mormorio mescevano
De' lor diversi giri:
L'aura fra i rami flebile
Ne ripeteva il suon.

Salce d'amor delizia,
Ombra pietosa appresta,
Di mie sciagure immemore,
All'urna mia funesta . . .
Nè più ripeta l'aura
De' miei lamenti il suon.

(Side 8 of 78
r.p.m. version) Che dissi! . . . Ah! m'ingannai! . . . Non è del canto questo il lugubre fin.
M'ascolta . . . (*un colpo di vento spezza alcuni vetri della finestra*)
Oh Dio! qual mai strepito è questo! qual presagio funesto!

Emilia: Non paventar! rimira, impetuoso vento è quel che spira.

Desdemona: Io credea che alcuno . . . Oh come il cielo s'unisce a' miei lamenti! . . .
Ascolta il fin de' dolorosi accenti.

Ma stanca alfin di spargere
Mesti sospiri e pianto,
Morì l'afflitta vergine
Ah, di quel salce accanto!
Ma stanca alfin di piangere,
Morì l'afflitta vergine,
Morì . . . Che duol! l'ingrato . . .

Ahimè! che il pianto proseguir non mi fa.

[Parti, ricevi dai labbri dell'amica il bacio estremo.

Emilia: Ah! che dici? . . . ubbidisco . . . oh come tremo!]¹ (*parte*)

(*Desdemona nel massimo dolore dirige al cielo la seguente preghiera.*)

Desdemona: Deh! calma, o ciel, nel sonno per poco le mie pene;

Fa che l'amato bene mi venga a consolar.

Se poi son vani i prieghi, di mia brev'urna in seno

Di pianto venga almeno il cenere a bagnar,

Sì, sì, il cenere a bagnar.

(*Ella cala la tendina e si getta sul letto.*)

TRANSLATION

Gondolier (in the distance): 'No greater sorrow than to recall in one's misery the days of happiness.'

Desdemona (rises and goes near the window): Ah, how those sweet sounds pierce one's heart! Who are you, singing like that? You remind me of my wretched state.

Emilia: It's the gondolier singing to shorten the way across the still lagoon, thinking of his children under the darkening sky.

¹ Passage in square-brackets cut in 78 r.p.m. version.

ITALIAN OPERA

Desdemona: Happy man! at least, after his work, he is going back to the one he loves—as I cannot any longer.

Emilia: (How strange! Her grief grows worse . . .)

Desdemona: Isaura! Isaura!

Emilia: (She is calling to her friend who—stolen away from Africa—had grown up by her here, and died here . . .)

Desdemona: You were as unhappy as I; but now you rest in peace.

Emilia: (Oh, how true it is that troubles return swiftly to an oppressed heart!)

Desdemona: Sweet instrument of my sorrow, I take you again; I'll join Isaura's sighs and my own plaint in my sad song (*she takes her harp*).

Seated at the foot of a willow, sunk in sorrow, Isaura lay wounded by the cruellest love; the wind among the branches mournfully repeated the sound. The limpid brooks mingled the murmur of their winding courses with her sighs: the wind among the branches mournfully repeated the sound.

Willow, delight of love, unmindful of my misfortunes, prepare a kindly shade for my funeral urn . . . let the wind no longer repeat the sound of my lamentations.

What am I saying? Ah! I went wrong! . . . That isn't the mournful end of the song. Listen to me. . . . (*A gust of wind breaks some of the window-panes.*) God! What's that noise! What ill omen!

Emilia: Don't be frightened! Look, it was only the strong wind blowing.

Desdemona: I thought that someone. . . Oh, how the heavens join in my lamentations . . . Listen to the end of my doleful song.

But tired at last of pouring out sad sighs and complaints, the poor maiden died, ah! beside that willow! But tired at last of weeping, the poor maiden died, died . . . How sad! the wretched fellow. . .

Oh dear! My weeping won't let me go on.

Go, accept a last kiss from your friend's lips.

Emilia: Oh, what are you saying? . . . I obey . . . but I'm so afraid! (*exit*)

(*Desdemona, in profound grief, offers the following prayer to Heaven.*)

Desdemona: O Heaven, ease my pains a little while in sleep; make my beloved come and console me. If then my prayers are vain, let him come at least to bathe in tears the ashes within my little urn.

(*She draws the curtain and throws herself on the bed.*)

THE supreme master of Italian opera during the period covered by this Volume was Rossini. He is known to every music-lover by his comic masterpiece *Il Barbiere di Siviglia* (1816) and by at least excerpts from *Guillaume Tell* (1829), a Parisian 'grand opera' in the Spontini tradition, but his Italian *opere serie* are forgotten although, as this excerpt from Act III of *Otello* shows, they contain some very beautiful music.

Otello dates from the same year as the *Barber*. Based on a libretto by the

ITALIAN OPERA

Neapolitan Marchese Berio di Salsa, it was produced at the Teatro Fondo, Naples, on 4 December 1816, and maintained its place in the opera-houses of Europe and America for sixty years.

The Third Act is undoubtedly the best, both dramatically and musically, the least unfaithful to Shakespeare in the action and the most worthy of him in the musical treatment. Beautiful as the melodies are—the gondolier's snatch of Dante (Rossini's own idea), the Willow Song itself, Desdemona's little prayer—they serve a dramatic purpose; and the tension, the sense of foreboding, though produced by different means and in a totally different idiom from Verdi's, are by no means unworthy of comparison with the parallel passage in the later work.

A vocal score of *Otello* is published by Ricordi.

HLP 21
Side III
Bands 1 and 2

SOLO SONG

HMS 86
Side 9

(a) NACHTGESANG (Zumsteeg)

(b) NACHTGESANG (Schubert)

Ex. 9
(i)

Mässig langsam

Tief - er schau - ert um die Welt.

Brau - ne Schlei - er hül - len Wald und Feld. Trüb und matt und

SOLO SONG

mü - de nicht je - des Le - ben ein, und na - men-lo - ser

Frie - de um - säu-selt al - les Sein

(11)

Sehr langsam

Tie - fe Fei - er schau - ert um die Welt. Brau - ne

pp *cresc.*

Schlei - er hül - len Wald und Feld. Trüb und matt und

p *cresc.*

SOLO SONG

mi - de nickt je - des Le - ben ein, und na - men lo - ser Frie - de um -

-säu-selt al - les Sein, um - säu-selt al - les Sein.

REMAINDER OF TEXT¹

- | | |
|--|--|
| <p>2. Wacher Kummer, Verlaß ein Weilchen mich! Goldner Schlummer, Komm, und umflüge mich! Trockne meine Tränen Mit deines Schleiers Saum, Und täusche, Freund, mein Sehnen Mit deinem schönsten Traum!</p> | <p>3. Blaue Ferne, Hoch über mich erhoht! Heil'ge Sterne In hehrer Majestät! Sagt mir, ist es stiller, Ihr Funkelnden, bei euch, Als in der Eitelkeiten Aufbruchvollem Reich? (L. T. KOSEGARTEN)</p> |
|--|--|

COMPLETE TRANSLATION

1. Solemn stillness holds the world in awe. Brown veils wrap wood and field.
Dull, dim, and weary, all life goes to sleep and nameless peace murmurs around
all being.
2. Wakeful sorrow, leave me a while! Come, golden sleep, and hover round me!
Dry my tears with the hem of your veil, friend, and delude my longing with
your fairest dream!
3. Blue distance high above me, holy stars in sublime majesty, tell me: is it more
peaceful with you, o glittering ones, than in the tumultuous realm of vanities?

SCHILLER's friend, the Swabian composer Johann Rudolf Zumsteeg (1760-1802), was one of the earliest masters of the German *Klavierlied*, the song with piano accompaniment. It is generally acknowledged that his long narrative ballads served as the models for Schubert's and Loewe's, but his short strophic songs are often beautiful and were hardly less influential. This mood-picture from the

¹ Only the first verse of the Schubert setting is recorded in the 78 r.p.m. version.

SOLO SONG

Kleine Balladen und Lieder which Breitkopf published posthumously in seven volumes (1800-5) is a case in point.

At fourteen, his voice already half-broken, Schubert was constantly singing Zumsteeg; he told his friend Spaun he 'could wallow in these songs for days at a time' ('könnte tagelang in diesen Liedern schwelgen'). It is hardly surprising that, when he came to set the same poems, his music was full of—doubtless quite unconscious—reflections of the older man's. Composing *Nachtgesang* (on 19 October 1815, with seven other poems by Kosegarten), he adopted the same strophic form, the same key, essentially the same rhythm and the same almost monotone for 'Tiefe Feier', a descending scale for 'jedes Leben', the same rhythm for 'namenloser', and a faint but unmistakable echo of Zumsteeg's piano interlude for 'umsäuselt alles Sein'. (Even the use of German for the tempo-indication was probably suggested by Zumsteeg's practice.) One can assert with confidence that, without Zumsteeg's song, Schubert's would not have been what it is. Yet, as it stands, it is (as Richard Capell wrote in *Schubert's Songs*) 'Schubertian in every trait'.

Zumsteeg's song has been republished by Fritz Jöde in *J. R. Zumsteeg: Kleine Balladen und Lieder in Auswahl* (Nagels Musik-Archiv, No. 82), Schubert's in vol. xx of the Breitkopf *Gesamtausgabe* of his works, vol. v of the Breitkopf 'popular complete edition' of the songs, and vol. vii of the Peters edition.

HLP 21
Side III
Band 3

EDWARD (Loewe)

HMS 86
Side 10

Ex 10

Agitato

Dein Schwert, wie ist's von Blut so rot? Ed - ward, Ed - ward! dein

Schwert wie ist's von Blut so rot, und gehst so traurig da? O! Ich

SOLO SONG

hab' geschla-gen meinen Gei - er tot, Mut - ter, Mut - ter! Ich

hab' geschla-gen meinen Gei - er tot, und das, das geht mir nah. O!

REMAINDER OF TEXT

'Deines Geiers Blut ist nicht so rot,
 Edward! Edward!
 Deines Geiers Blut ist nicht so rot,
 Mein Sohn, beken mir frei. O!
 'Ich hab' geschlagen mein Rotroß tot,
 Mutter! Mutter!
 Ich hab' geschlagen mein Rotroß tot,
 Und's war so stolz und treu. O!
 'Dein Ross war alt and hast's nicht Not,
 Edward! Edward!
 Dein Ross war alt und hast's nicht Not,
 Dich drückt ein andrer Schmerz. O!
 'Ich hab' geschlagen meinen Vater tot!
 Mutter! Mutter!
 Ich hab' geschlagen meinen Vater tot!
 Und das, das quält mein Herz! O!
 'Und was wirst du nun an dir tun,
 Edward? Edward?
 Und was wirst du nun an dir tun?
 Mein Sohn, das sage mir! O!
 'Auf Erden soll mein Fuß nicht ruh'n!
 Mutter! Mutter!
 Auf Erden soll mein Fuß nicht ruh'n!
 Will wandern über's Meer! O!

SOLO SONG

'Und was soll werden dein Hof und Hall,
 Edward? Edward?
 Und was soll werden dein Hof und Hall?
 So herrlich sonst, so schön! O!
 'Ach immer steh's und sink und fall!
 Mutter! Mutter!
 Ach immer steh's und sink und fall.
 Ich werd' es nimmer seh'n! O!
 'Und was soll werden aus Weib und Kind,
 Edward? Edward?
 Und was soll werden aus Weib und Kind,
 Wann du gehst über's Meer? O!
 'Die Welt ist groß, laß sie betteln drin,
 Mutter! Mutter!
 Die Welt ist groß, laß sie betteln drin,
 Ich seh sie nimmermehr! O!
 'Und was soll deine Mutter tun,
 Edward? Edward?
 Und was soll deine Mutter tun,
 Mein Sohn, das sage mir? O!
 'Der Fluch der Hölle soll auf Euch ruhn,
 Mutter! Mutter!
 Der Fluch der Hölle soll auf Euch ruhn,
 Denn Ihr, Ihr rietet's mir! O!

ORIGINAL TEXT

'Why does your brand sae drop wi' blude,
 Edward, Edward?
 Why does your brand sae drop wi' blude,
 And why sae sad gang ye, O?'
 'O I hae kill'd my hawk sae gude,
 Mither, mither;
 O I hae kill'd my hawk sae gude,
 And I had nae mair but he, O.'
 'Your hawk's blude was never sae red,
 Edward, Edward;
 Your hawk's blude was never sae red,
 My dear son, I tell thee, O.'
 'O I hae kill'd my red-roan steed,
 Mither, mither;
 O I hae kill'd my red-roan steed,
 That erst was sae fair and free, O.'
 'Your steed was auld, and ye hae got mair,
 Edward, Edward;

SOLO SONG

Your steed was auld, and ye hae got mair;
 Some other dule ye dree, O.'
 'O I hae kill'd my father dear,
 Mither, mither;
 O I hae kill'd my father dear,
 Alas, and wae is me, O!'

'And whatten penance will ye dree for that,
 Edward, Edward?
 Whatten penance will ye dree for that?
 My dear son, now tell me, O.'
 'I'll set my feet in yonder boat,
 Mither, mither;
 I'll set my feet in yonder boat,
 And I'll fare over the sea, O.'

'And what will ye do wi' your tow'rs and your ha',
 Edward, Edward?
 And what will ye do wi' your tow'rs and your ha',
 That were sae fair to see, O?'
 'I'll let them stand till they down fa',
 Mither, mither;
 I'll let them stand till they down fa',
 For here never mair maun I be, O.'

'And what will ye leave to your bairns and your wife,
 Edward, Edward?
 And what will ye leave to your bairns and your wife,
 When ye gang owre the sea, O?'
 'The warld's room: let them beg through life,
 Mither, mither;
 The warld's room: let them beg through life;
 For them never mair will I see, O.'

'And what will ye leave to your ain mither dear,
 Edward, Edward?
 And what will ye leave to your ain mither dear,
 My dear son, now tell me, O?'
 'The curse of hell fraie me sall ye bear,
 Mither, mither;
 The curse of hell frae me sall ye bear:
 Sic counsels ye gave to me, O!'

ALTHOUGH Schubert produced one masterpiece—*Erlkönig*—and some other fine songs in the field of the narrative ballad, Zumsteeg's real successor in this genre was Carl Loewe (1796–1869). Indeed Loewe is the supreme master of this form and there have been critics, including Wagner, who considered his setting of *Erlkönig* finer than Schubert's. Like Schubert's, it was an early composition—

SOLO SONG

written in 1818. The famous setting of Herder's translation of the Scottish ballad *Edward* (published in his *Stimmen der Völker in Liedern* (1778-9)) dates from the same year,¹ and both were published—with *Der Wirtin Töchterlein*—as *Drei Balladen*, Op. 1, in 1824.

Edward lacks the musical unity of *Erlkönig* but has even greater dramatic power. The music is almost valueless and largely meaningless apart from the words, but the most vivid vehicle imaginable for a dramatic dialogue. It begins without prelude and ends without postlude; the dialogue is all that matters. That dialogue is conveyed not only with breathless intensity but with a dozen subtle touches, such as the always different treatment of 'Edward!' and 'Mother!' and, most striking of all, of the interjected 'O!' The descending segment of whole-tone scale at 'steh's und sink und fall' will not escape notice, nor the rising semitones to which the mother's last utterance is set. The song falls into two parts, each rising to a climax; the first beginning in E flat minor and exploding into G minor at 'Ich hab' geschlagen meinen Vater tot!'; the second and longer beginning in G minor, touching on E flat major, and exploding with even greater violence into E flat minor at 'Der Fluch der Hölle'.² Far greater composers have set *Edward*—Schubert himself in 1827 (*Eine altschottische Ballade*, treated strophically), Brahms twice,³ Tchaikovsky (in Alexey Tolstoy's translation)—but Loewe's song has never been surpassed.

There are numerous modern editions of *Edward*, notably in the volumes of Loewe's songs published by Breitkopf, Litolff, Peters, and Universal.

¹ The picturesque anecdote of its composition, in the *Lebensbilder* of Loewe's daughter Julie von Bothwell, and in A. B. Bach's *The Art Ballad*, is certainly inaccurate in detail and gives out the aroma of the apocryphal.

² The song is recorded a minor third lower, in C minor.

³ Brahms's first setting, for piano solo, is recorded in Vol. IX on Side 14 of the 78 r.p.m. version, Side III, Band 3, of the LP.

HLP 21
Side III
Band 4

CHAMBER MUSIC

HMS 87
Sides II and 12

ALLEGRO MODERATO from PIANO QUARTET in F minor, Op. 6 (Prince Louis Ferdinand)

Ex 11
(1)

Allegro moderato

Violin & Viola

Cello

Piano

p

p con espressione

dim.

f

mf

[pp] cantabile

mf

p

CHAMBER MUSIC

First system of music. The piano part (bottom) features a series of triplets in the right hand, starting with a forte (*f*) dynamic, followed by piano (*p*), sfz (*sf*), and dim. (*dim.*). The violin part (top) has a melodic line with slurs and ties.

Second system of music. The Violin & Viola part (top) is marked *p* and includes a *pizz.* (pizzicato) instruction. The Cello part (middle) is marked *pizz.*. The piano part (bottom) continues with triplets, marked *sf*, *p*, and *sf*. A *2nd.* (second ending) bracket is shown at the bottom.

(iv)

Third system of music, marked (iv). The Violin part (top) is marked *sotto voce ma espressione* and *[pp] sotto voce*. The Viola & Cello part (middle) is marked *[pp] sotto voce*. The piano part (bottom) is marked *mezza voce* and *[pp]*. The piano part features triplets and a melodic line.

PRINCE Louis Ferdinand of Prussia (1772–1806), though a professional soldier (he was killed in action at the Battle of Saalfeld), was a very distinguished pianist and composer; he enjoyed the friendship of Beethoven, Dussek (with whom he studied), Spohr, and other leading musicians. Beethoven, who dedicated the C minor Piano Concerto to him, considered him in 1796 superior as a virtuoso to the Berlin Court pianist Friedrich Himmel and told him that he played ‘not like a prince but like a real pianist’ (‘gar nicht königlich oder prinzlich, sondern wie ein tüchtiger Clavierspieler’). Louis Ferdinand’s compositions were favourites of the young Schumann, whose early piano-writing was influenced to some extent by the Prince’s; as late as 1837 we find Schumann’s ‘Eusebius’ remarking that ‘Prince Louis was the romanticist of the classical period’, a perceptive judgement.

Louis Ferdinand’s compositions consist almost entirely of chamber music with piano. (His Op. 1 is one of the earliest of all piano quintets.) One of the most characteristic is the Quartet of which the first movement is recorded here. The very opening theme (i)—lyrical, melancholy, and expansive—sounds like an anticipation of Mendelssohn, the classical romanticist *par excellence*. But Louis Ferdinand’s romantic tendencies are revealed not so much in his themes at their first statement as in the way they evolve and in the way they are treated (usually by variation rather than development). For instance, when (i) is repeated by the first violin, its third bar is unexpectedly played a third higher—casting a striking harmonic shadow. And the principal second-subject theme first evolves into an almost Schumannesque passage (ii) in the exposition but does not reveal its own innate romanticism fully until the opening of the development (iv). Its appearance on the cello soon after this, in G major (beginning of Side 12 of the 78 r.p.m. record), is quite Schubertian.

Though in sonata-form, the movement is by no means conventional. The development picks up a theme (iii) from the codetta of the exposition in the original key and almost the original scoring, and then works it in different keys until (i) reappears on the piano in *B minor*. The music swings into the conventional F minor of recapitulation almost at once, but the codetta idea reasserts itself *fortissimo* before (i) is duly heard on the violin in its ‘proper’ key. The fusion of the end of the development with the beginning of the recapitulation is complete.

The Quartet was published posthumously by Breitkopf in 1807 and was reprinted a number of times up to 1844. It was also included by Kretzschmar in the volume of Louis Ferdinand’s *Musikalische Werke* which he edited for Breitkopf in 1910.

CHAMBER MUSIC

HLP 2I

Side IV

ADAGIO and ALLEGRO from OCTET for violin, two

HMS 88

Sides 13

Band I violas, 'cello, clarinet, two horns, and double-bass, Op. 32 (Spohr)

and 14

EX 13

(1)

Adagio

Clarinet *f* *p* *b* *fz*

2 Horns *f*

Violin *f* *b* *p* *fz*

2 Violas
Cello
& Bass *f* *b* *p* *fz*

Vas. unis.

Vel. & D.B. unis.

pp

p *c* *pp* *c*

fz *c* *pp* *+ Va. II.*

Cello

Allegro

p *b* *a* *p*

II. *p* *a*

Vas. *p*

Vcl & D.B. *p*

CHAMBER MUSIC

(Side 13 i, cont)

Violin I

Violin II

Viola I

Cello

f

f

f

f

dim. pp

pp

dim. pp

pizz

II *pp*

Va. II

+ Va I

(ii)

Clarinet & Horn I

Violin & Viola I

Viola II

Cello & D.B.

c

p

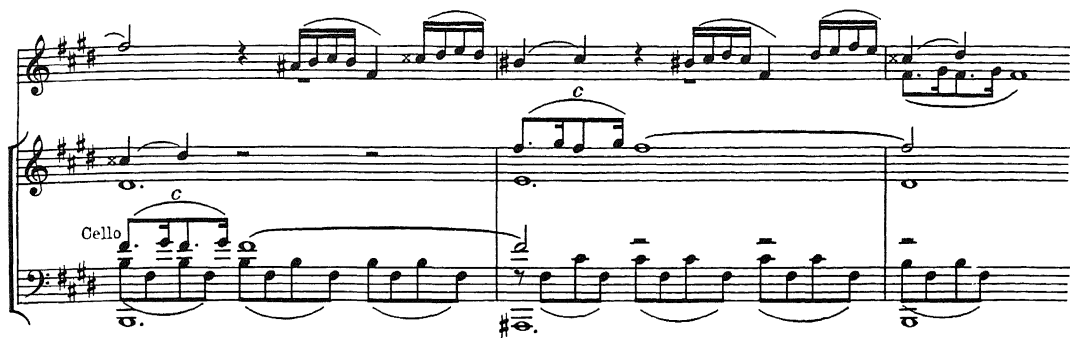
p

c

Cl.

Hn.

(ii cont.)



SPOHR was a prolific composer of instrumental music, often experimental in form or medium; thus his chamber music includes a number of double string quartets and duos for two violins unaccompanied. But the ensembles employed in his Nonet, Op. 31, and Octet, Op. 32 (composed in Vienna in 1813 and 1814 respectively), were suggested to him by his then patron, the wealthy music-loving cloth-manufacturer Johann Tost (to whom Haydn had dedicated three sets of quartets, Op. 54, 55, and 64). The choice of Handel's so-called 'Harmonious Blacksmith' theme for the variations that constitute the third movement of the Octet was also Tost's; he was intending to visit England and thought the theme would help to arouse interest in his friend's work. In his autobiography, Spohr tells us that the Octet was repeatedly played in Vienna at this time with himself as violinist, Friedlowsky as clarinetist, and Herbst as one of the horn-players (the other one's name 'had escaped him').

It is these four players—the violinist and the wind—who, as Spohr himself remarks, have the best 'opportunity to distinguish themselves' in the Octet, though even the violists get a chance to display their virtuosity in the variation-movement and heavy demands are made throughout on cello and bass. But the interest of the work lies not only in the wonderfully deft scoring but in the thematic work. The first-subject material of the first movement consists of a complex of three themes (*a*, *b*, and *c*) which have already been heard in the *adagio* introduction (see Ex. 13 (i)) and one of which (*c*) recurs in the second subject (ii), thus acting as a binding agent throughout the piece. The themes themselves are marked by typically romantic features (e.g. the violin's rising chromatic appoggiaturas in Ex. 13 (ii), and its tenderly falling sevenths in the bars following the quotation). And the nature of the themes is accentuated both by their plastic treatment and by the unconventional structure: the second subject is recapitulated before the first.

A miniature score of the Octet is published by Eulenburg.¹

¹ At present (1960) out of print.

CHAMBER MUSIC

HLP 21
Side IV
Band 2

DIVERTISSEMENT No. 2 in A,
for piano and string quartet (Field)

HMS 89
Sides 15 and 16

Ex. 15

PASTORALE

Andante

Strings

con sordini
pp

Piano

Andante

pp

Red.

* *Red.*

*

Red.

*

Red.

RONDO

Allegro moderato

stacc.

fz

pizz.

arco

fz

pizz.

pizz.

rall. pizz.

arco

a tempo

pizz.

arco

arco

rall.

a tempo

CHAMBER MUSIC

THE Irish pianist-composer John Field (1782-1837), Clementi's favourite pupil, is known to everyone as the originator of the nocturne for piano. But not all Field's nocturnes were originally composed as such; one or two are arrangements of concerto movements, two of movements from *divertissements* for piano and string quartet. Thus the *pastorale* first movement of Field's second *Divertissement pour le Piano-Forte avec accompagnement de 2 Violons, Viole et Violoncelle* (1818), recorded here, reappeared a few years later, altered in many details, with a different ending and without the string accompaniment, as a Nocturne in A (No. 8 in the Peters edition); similarly the second movement was republished separately as a rondo for piano solo. Indeed, the music in its original form is, as the title makes clear, essentially piano music with accompaniment; the strings are not (as with Louis Ferdinand) equal partners.

The piano-writing is thoroughly typical of Field's style: idyllic, singing melody flowering into silvery sprays of fioritura which are pure colour-effects, not displays of virtuosity, limpid harmony widely spread by the player's left hand and blended by the sustaining pedal.

The *Divertissement* was published by Breitkopf & Härtel and has never been reissued.

HLP 21

Side IV

Band 3

and

HLPS 22

Side v

Band I

PIANO MUSIC

HMS 90

Sides 17 and 18

(a) ECLOGUE in A flat, Op. 47, No. 2 (Tomášek)

(b) ADAGIO from SONATA in F minor,
Op. 77 (Dussek)

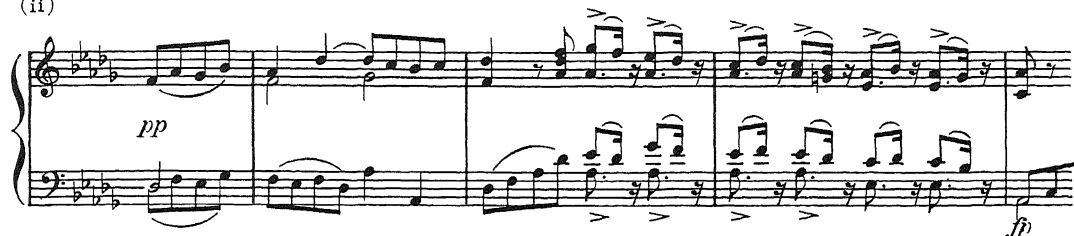
Ex. 17

(i)

Allegro moderato

The image displays two systems of musical notation for piano. The first system, labeled 'Allegro moderato', consists of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and features a melody with eighth-note patterns. The bass staff provides a harmonic accompaniment with chords and moving lines. A *tenuto* marking is placed over a chord in the treble staff, and a *sf* (sforzando) marking is at the end of the system. The second system continues the piece, with a *tenuto* marking over a chord in the treble staff and a *mf* (mezzo-forte) dynamic at the end.

(ii)



(a) The miniature for piano was, of course, no novelty in the early nineteenth century, but the Czech composer Tomášek¹ (1774–1850) was a pioneer in the genre that was to be so fully developed in later romantic piano-music: the poetic mood-picture in a small frame. In his autobiography² he tells us that while he was household composer to Count Buquoy he got into the habit of improvising, usually at dusk. He had ‘long felt an incomprehensible indifference to piano sonatas and orchestral symphonies’ and he now began to ‘take refuge in the poetic and to see whether it were not possible to transplant the various types of poem into the realm of music, thus broadening the hitherto narrow boundaries of musical poetry’:

The first attempt was the set of six piano Eclogues, published as Op. 35 by Kühnel of Leipzig.³ These compositions, which soon became very popular, are pastorals but quite different in melody, harmony and rhythm from the old type of *pastorale*. . . . I had in mind a shepherd, whose life is simple indeed yet who has certain experiences like everyone else. To express in music his feelings, springing from the manifold happenings of life, was the difficult task I set myself and which—judging from the general approval—I have happily accomplished. . . . The Eclogues call for simple yet deeply felt interpretation; they have to transport the listener into an idyllic life, so easy yet interesting passages here and there must not be overlooked, but above all the greatest care must be taken to observe the tempi and nuances of interpretation, which are always indicated exactly; otherwise the real character of this kind of work can be totally obliterated by careless performance. Up to now, at any rate, I have never heard the Eclogues played with the proper expression except by my own pupils.

This first set of Eclogues was composed in 1807 and published in 1810: six other sets of six followed. In 1810 Tomášek essayed another ‘type of poem’ with two volumes of *Rhapsodies pour le piano*; in 1818 came *Tre Dithyrambi per il pianoforte*.

¹ The composer’s own spelling, on German title-pages of the period his name always appears as Tomaschek.

² *Erinnerungen*, published in the Prague periodical *Libussa* during 1845–50, in German; Czech translation, Prague, 1941.

³ This was in 1810. Four years later the business of Hoffmeister and Kuhnelt was acquired by C. F. Peters.

PIANO MUSIC

The piece recorded here is in the simple ABA form of all the Eclogues, but the internal structure is by no means symmetrical: cf. the 4 5-bar phrases of the opening (i). There are many details, such as the passages in thirds (i) and tenths (ii), and the sharp contrasts within tiny spaces, which one meets again and again in Smetana and Dvořák and recognizes as characteristically Czech. This Eclogue, which comes from the third set, composed in 1813 and originally published by Peters, is easily obtainable in the selection of *10 Eclogues* edited by Pauer and published by Augener.

Ex. 18

(i)

Adagio non troppo, ma solenne

musical score for piano, featuring a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 3/8. The tempo/mood is *Adagio non troppo, ma solenne*. The piece is marked *sotto voce* and *ten*. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment with chords and moving lines.

(ii)

Minore, con espressione

musical score for piano, featuring a treble and bass staff. The key signature is D major (two sharps). The time signature is 3/8. The tempo/mood is *Minore, con espressione*. The piece is marked *cantabile* and *mf*. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment with chords and moving lines.

musical score for piano, featuring a treble and bass staff. The key signature is D major (two sharps). The time signature is 3/8. The tempo/mood is *con anima*. The piece is marked *con anima*. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment with chords and moving lines.

(iii)

Maggiore

musical score for piano, featuring a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 3/8. The tempo/mood is *Maggiore*. The piece is marked *dolce e p*. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment with chords and moving lines.

PIANO MUSIC

(b) Tomášek's elder compatriot Dussek¹ (1760–1812), pupil of C. P. E. Bach, friend of Clementi and Prince Louis Ferdinand, is a more important figure. Like Beethoven and Clementi, he fully understood and exploited the nature of the pianoforte, particularly its capabilities for rich and full sonority; his textures often point the way to Schumann and Brahms. Three of his last sonatas—Op. 61 in F sharp minor (the 'Élégie harmonique' on the death of Louis Ferdinand), Op. 70 in A flat ('Le Retour à Paris'), and Op. 77 in F minor ('L'Invocation')—show him at the height of his powers, and the slow movement of the last, which dates from about 1810–11, is typical of his expressive warmth. It is cast in a simple ABA form: a rich, beautifully laid out passage in D flat (i), a cantabile middle section in C sharp minor marked by floriture which stand half-way between Mozart and Chopin (ii), and a return of the D flat section with the imitative entries of the melody disguised by triplets and octave-displacement (iii).

There are modern editions of Op. 77 by Litolf, Peters, Universal, and others.

HLPS 22

HMS 91

Side v

(a) LARGO and ALLEGRO from SONATA Sides 19 and 20

Bands 2 and 3

in B minor, Op. 40, No. 2 (Clementi)

(b) MONFERRINA, Op. 49, No. 1 (Clementi)

Ex. 19

(i)

Largo, mesto e patetico



(ii)

Allegro



¹ The composer's own spelling; he pronounced it 'Doo-shek'.

PIANO MUSIC



(iii)



Ex. 20 (a)

(iv)



(v)



(a) Muzio Clementi (1752-1832)—pianist and composer, publisher and piano-manufacturer, an Italian who spent the greater part of his life in England—was perhaps the earliest eminent pianist-composer to exploit the possibilities of the pianoforte, as distinct from those of the harpsichord or clavichord. If any one man may be said to have laid the foundations of true piano style in both composition and performance, it was Clementi—though not the Clementi of the earlier works. Curiously, some of his modern admirers have suggested that the ‘pianistic’ traits of his finest sonatas—the contrasts of dynamics and registers, the richness of texture, the general sense of power—are orchestral in origin, that these sonatas—including the one partly recorded here—are in fact transcriptions of (lost) symphonies. We have the word of Clementi’s pupil, Ludwig Berger, that this is true of the G minor Sonata, Op. 34, No. 2, but there is not a shred of evidence in any other case. Clementi’s sonatas are indeed no more and no less orchestral in feeling than Beethoven’s; like them, they are conditioned by the composer’s sense of the *Hammerklavier*, a truly percussive instrument.

The B minor Sonata, Op. 40, No. 2—the second of the three sonatas dedicated to Fanny Blake (daughter of the violinist Benjamin Blake), published in 1802—shows how it is possible to compare Clementi with Beethoven and yet to recognize him as an artistic descendant of Domenico Scarlatti. The first movement has more than a little of Beethoven’s fire and harsh passion. The intensity and austerity of the *Largo mesto e patetico* are thoroughly typical of Clementi, while the *Allegro* and *Presto* are Scarlattian—but Scarlatti translated from harpsichord to pianoforte. The structure of this second movement is peculiar: an interlocking of slow movement and finale. The *Largo* (i) develops and extends its half-declamatory phrase with more and more expressive ornamentation until it reaches a half-close. Then comes the *Allegro* (ii) apparently in sonata-form, with (iii) as the beginning of the second subject; there is a double-bar and repeat (not observed in the recording), followed by a development. But the return to the tonic key brings not the expected recapitulation but a return (Side 20 of the 78 r.p.m. version) to (i) with fresh ornamentation, and the movement ends with a *Presto* which is in substance a recapitulation with metamorphosed themes—(ii) appearing as (iv), (iii) as (v)—but in effect a coda.

The Sonata was originally published in London by Longman & Broderip (a firm in which Clementi had a financial interest) and in Vienna by Cappi & Mollo. It is reprinted in most of the modern selections of Clementi’s sonatas, including those of Augener, Cotta, Litolf, Peters, Senart, and Universal, in the second volume of each of these editions.

PIANO MUSIC

Ex 20 (b)

Allegretto con espressione

(b) The short lyrical piano piece was much cultivated in the early nineteenth century. Clementi's famous didactic collection, *Gradus ad Parnassum* (1817), contains some beautiful miniatures. This *Monferrina* (a Piedmontese dance), the first of a set of twelve composed in 1808 for a Milanese lady, Barbarina Frigerio, combines the freshness of Italian popular music with the delicate perfume of more sophisticated harmony; the passage of side-slipped diminished sevenths at bars 9–11 foreshadows Chopin.

The piece has been reprinted in *I Classici della musica italiana*, vol. viii, published by the Istituto editoriale italiano (Milan, 1919).

HLPS 22

Side v

Band 4

HMS 92

ALLEGRO from SONATA in F sharp minor, Sides 21 and 22
Op. 81 (Hummel)

Ex 21

(i)

Allegro

PIANO MUSIC

(11)

System (11) consists of two staves. The upper staff features a melody of eighth notes with slurs and accents. The lower staff has a bass line starting with a forte (*sf*) dynamic, followed by a piano (*p*) section. The key signature has two sharps (F# and C#).

(111)

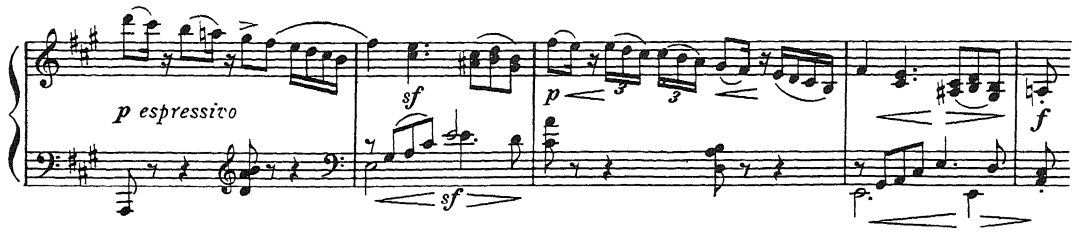
System (111) consists of two staves. The upper staff continues the eighth-note melody. The lower staff features a bass line with a crescendo (*cresc.*) marking. The key signature has two sharps.

System (112) consists of two staves. The upper staff continues the eighth-note melody. The lower staff features a bass line with a forte (*f*) dynamic. The key signature has two sharps.

System (113) consists of two staves. The upper staff continues the eighth-note melody. The lower staff features a bass line with a fortissimo (*ff*) dynamic. The key signature has two sharps.

(iv)

System (iv) consists of two staves. The upper staff begins with a forte (*sf*) dynamic, followed by a piano (*p*) section, then a *dolce* (sweet) section, a crescendo (*cresc.*) section, and finally a ritardando (*ritard.*) section. The lower staff features a bass line with various dynamics and articulations. The key signature has two sharps.



THE Hungarian-born Hummel (1778–1837)—pupil of Mozart and, for a short time, of Clementi, teacher of Czerny and Thalberg—was the most important of all the links between the Viennese classical pianist-composers and Chopin, Liszt, and Schumann. The change from the classic style to the romantic is strikingly illustrated in his own piano sonatas; the earlier ones—even as late as Op. 38 (1816)—despite occasional romantic traits, are essentially classical: actually Mozartean or Haydnish rather than Beethovenian. Op. 81, written in 1819, only three years later than Op. 38, is an astonishing leap into a new world.

The opening octave passage (i) may strike one as a dramatic gesture rather than a theme, though it will be noticed how the whole is evolved from the initial three-note motive. It is certainly not continued in the manner of a classical opening theme, yet the three-note motive—sometimes its rhythm only, sometimes its outline—penetrates most of the first-subject material: for instance, (ii). Nothing could be less like a classical first-movement than this rhapsodic collection of aphorisms, with its frequent changes of tempo, its capricious contrasts. ‘Themes’ count for very little; the only salient second-subject idea is (iv) and it is heard only once. The exposition is unusually long, the end of the short development most skilfully fused with the opening of the recapitulation, where (i) returns in the bass, *ff con energia*, under torrential semiquavers (end of Side 21 of the 78 r.p.m. version). But the essence of the music lies not in formal beauty or thematic argument but in the passionate and brilliant rhetoric. It dazzled the nineteen-year-old Schumann, who called it ‘a truly great, epic, Titan work and the picture of a gigantic, struggling, resigned spirit’ (letter to Friedrich Wieck, 6 November 1829), and one need look no further than (iii), from the transition passage, to find models for some of Schumann’s most characteristic piano-figures.

Hummel’s F sharp minor Sonata was originally published by André of Offenbach and Haslinger in Vienna. There are modern editions by Litolf, Peters, Universal, and other publishers.

ARTISTS

| <i>LP</i> | | <i>78</i> | |
|-----------------|------------------|--------------------|---|
| <i>Side I</i> | <i>Band 1</i> | <i>Side 1</i> | Geneviève Moizan (soprano), Henri Legay (tenor), and the Orchestre du Théâtre national de l'Opéra. (Conductor, Pierre Dervaux) |
| | <i>Band 2</i> | <i>Side 2</i> | Henri Legay (tenor), male chorus, and the Orchestre du Théâtre national de l'Opéra. (Conductor, Pierre Dervaux) |
| | <i>Band 3</i> | <i>Side 3</i> | Rita Gorr (soprano) and the Philharmonia Orchestra. (Conductor, Lawrance Collingwood) |
| | <i>Band 4</i> | <i>Side 4</i> | Alexander Young (tenor), Nancy Evans (contralto), April Cantelo (soprano), and the Royal Philharmonic Orchestra. (Conductor, Mosco Carner) |
| <i>Side II</i> | <i>Band 1</i> | <i>Sides 5-6</i> | Michael Langdon (bass) and the London Symphony Orchestra. (Conductor, Mosco Carner) |
| | <i>Band 2</i> | <i>Sides 7-8</i> | Nan Merriman (mezzo-soprano), Elizabeth Fretwell (soprano), and the London Symphony Orchestra. (Conductor, Walter Susskind) |
| <i>Side III</i> | <i>Bands 1-2</i> | <i>Side 9</i> | Lore Fischer (contralto), Rudolf Nel (piano) |
| | <i>Band 3</i> | <i>Side 10</i> | Michael Langdon (bass), Hubert Green-slade (piano) |
| | <i>Band 4</i> | <i>Sides 11-12</i> | Edith Vogel (piano) with the London String Trio (Emanuel Hurwitz (violin), Watson Forbes (viola), Vivian Joseph ('cello)) |
| <i>Side IV</i> | <i>Band 1</i> | <i>Sides 13-14</i> | The Melos Ensemble (E. Goren (violin), C. Aronowitz and P. Ireland (violins), T. Weil ('cello), A. Beers (double bass), G. de Peyer (clarinet), N. Sanders and B. Tuckwell (horns)) |
| | <i>Band 2</i> | <i>Sides 15-16</i> | Lamar Crowson (piano) with the Allegri String Quartet (Eli Goren and James Barton (violins), Patrick Ireland (viola), William Pleeth ('cello)) |
| | <i>Band 3</i> | <i>Side 17</i> | Lamar Crowson (piano) |
| <i>Side V</i> | <i>Bands 1-4</i> | <i>Sides 18-22</i> | Robert Collet (piano) |

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THIS handbook and the accompanying records are intended to be used in conjunction with Vol. VIII of the *New Oxford History of Music*. Other books dealing with the period—in addition to the literature on Beethoven, Schubert, and Weber—include:

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